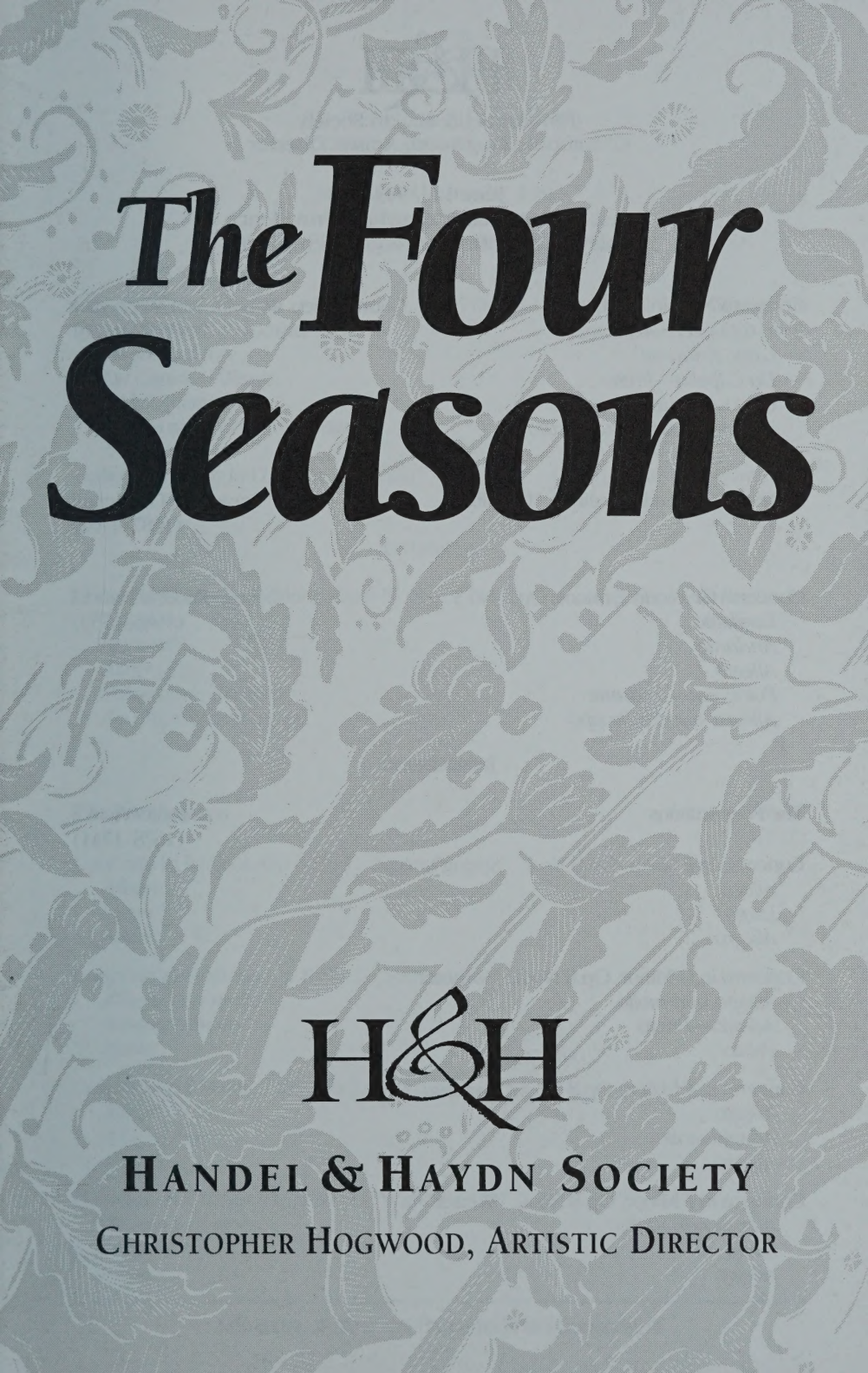


The background of the entire page is a light gray, textured pattern. It features a repeating design of musical notes, including eighth and sixteenth notes, and stylized foliage such as leaves and stems. The pattern is dense and covers the entire surface.

The Four Seasons

H&H

HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR



The Handel & Haydn Society
Christopher Hogwood, Artistic Director

June 12, 1993
Veterans Memorial Auditorium, Providence
Stanley Ritchie, Director and Violin Soloist

Concerto No.2 in B flat,
from *6 Concerti Armonici*

Largo Andante
Da Capella—Presto
Largo Affettuoso
Allegro moderato e Staccato

Count Unico Wilhelm van Wassenaer
(1692–1766)

Concerto Grosso in D minor, “La Follia”

Francesco Geminiani
(1687–1762)

Concerto Grosso in E minor, Op.6 No.3

Larghetto
Andante
Allegro
Polonaise—Andante
Allegro, ma non troppo

George Frideric Handel
(1685–1759)

INTERMISSION

The Four Seasons

Antonio Vivaldi
(1678–1741)

Concerto in E Major, Op.8 No.1, “Spring”

Allegro
Largo
Allegro

Concerto in G Minor, Op.8 No.2, “Summer”

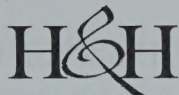
Allegro non molto
Adagio—Presto
Presto

Concerto in F Major, Op.8 No.3, “Autumn”

Allegro
Adagio molto
Allegro

Concerto in F Minor, Op.8 No.4, “Winter”

Allegro non molto
Largo
Allegro



The Handel & Haydn Society
Christopher Hogwood, Artistic Director

June 21 and June 28, 1993
Symphony Hall, Boston
Stanley Ritchie, Director and Violin Soloist

Concerto No.2 in B flat,
from *6 Concerti Armonici*

Count Unico Wilhelm van Wassenaer
(1692–1766)

Largo Andante
Da Capella—Presto
Largo Affettuoso
Allegro moderato e Staccato

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Presto

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Allegro
Adagio molto
Allegro

Concerto in F Minor, Op.8 No.4, “Winter”

Allegro non molto
Largo
Allegro

STANLEY RITCHIE, DIRECTOR AND VIOLIN SOLOIST



Stanley Ritchie is recognized as a leading player of Baroque and Classical violin, and has been praised for his "uncommon virtuosity" by *The Washington Post*. A busy international performer in the roles of soloist, director, concertmaster and chamber musician, Mr. Ritchie began his U.S. career as concertmaster with the New York City and Metropolitan Opera Companies, and was subsequently a member of the New York Chamber Soloists and leader of the Philadelphia String Quartet. He is a founding artist of Aston Magna and a regular artist-faculty member of

the Aston Magna Academies and Performance Practice Institutes. He is currently Professor of Violin at Indiana University, where he is on the faculty of the Early Music Institute and directs the Indiana University Baroque Orchestra. Mr. Ritchie has recorded with Nonesuch, London/L'Oiseau-Lyre, Harmonia Mundi, Lyricord, Musical Heritage, Focus, Pleiades, and Smithsonian.

THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a preeminent professional chorus and period orchestra under the artistic direction of internationally renowned conductor Christopher Hogwood, and is a leader in "Historically Informed Performance." Founded in 1815, the Handel & Haydn Society is the country's oldest performing arts organization. From its start, the Society has stood at the musical forefront, giving the first performances in America of such works as Handel's *Messiah* (1818) and Bach's *B Minor Mass* (1887). More recently, H&H has achieved national and international acclaim through its recordings with London/L'Oiseau-Lyre, broadcasts on American Public Radio, and performances at Lincoln Center, the Mostly Mozart Festival, Tanglewood, and other national venues. H&H also offers a critically acclaimed Chamber Series, which expands next season to include concerts at both Jordan Hall at New England Conservatory and Sanders Theatre, and an innovative Education Program serving more than 6,000 students in 47 schools throughout Massachusetts. H&H's fourth compact-disc recording, of Handel's complete *Concerti Grossi*, Opus 6, is due to be released in July.

Look for H&H's latest recording on London Records/
L'Oiseau-Lyre, a 3-CD set of Handel's complete *Concerti
Grossi*, Opus 6 — in record stores this July!

*Featuring Christopher Hogwood conducting
the H&H period orchestra*

ABOUT HISTORICALLY INFORMED PERFORMANCE

Tonight's concert of *The Four Seasons* and other Baroque works is a "Historically Informed Performance." This style of musical performance came into its own in the 1970s when a group of innovative musical thinkers were asking challenging questions about prevailing performance practices, such as "If the piano was not available to Bach in his time, why do we use it now when performing his works?" The result of such questioning was a completely new—and old—way of presenting the music of Baroque and Classical composers, by using the instruments, performance techniques, and performing forces available at the time the works were composed.

Since 1986 when Christopher Hogwood became Artistic Director, the Handel & Haydn Society has been presenting historically informed performances on period instruments, and under his guidance, has formed one of the nation's most respected period orchestras. Several of the instruments you see in the H&H orchestra this evening were actually built in the Baroque or Classical periods; others are replicas designed after specific Baroque and Classical models.

Mr. Hogwood sums up the idea behind historically informed performance as "introducing music of the Classical and Baroque styles in a historically scrupulous way using authentic instruments and, when appropriate, smaller instrumental forces." He also explains that the difference between music played on original and on modern instruments can only be understood through listening. "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. Again, the sensation is one that must be experienced. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

H&H ORCHESTRA

Stanley Ritchie, *Violin Soloist*

Violin I

Linda Quan, *principal*
Lena Wong
Nancy Wilson
Mark Beaulieu
Cynthia Roberts

Viola

David Miller, *principal*
Laura Jeppesen
Susan Seeber
Patrick Jordan

Theorbo/Baroque Guitar

Olav Chris Henriksen

Harpsichord

John Finney

Violin II

Kinloch Earle, *principal*
Anne-Marie Chubet
Elizabeth Field
Robert Seletsky
Anca Nicolau
Rebecca Muir

Cello

Myron Lutzke, *principal*
Karen Kaderavek
Reinmar Seidler

Bass

Michael Willens, *principal*
Anne Trout

BAROQUE CONCERTOS AND *THE FOUR SEASONS*

We tend to think of the concerto these days as a grand orchestral form, requiring massive deployment of forces to make the triumph of the individual soloist all the more spectacular. But in the eighteenth century, the concerto was considered a form of chamber music, one which could use large forces or not, depending on the size of the chamber. The back-up band for the soloist (or soloists, in the *concerto grosso*) was known as the *ripieno* for this reason: they are the parts that “fill out” the sound. The chief business of a concerto was the alternation of loud and soft, solo and tutti, by which (as a contemporary remarked) “the ear is ravished by a singular astonishment, as is the eye by the opposition of light and shade.” Such effects could be achieved with five or with fifty players. The distinction between public and private music, between chamber music and symphony, was much less pronounced than it is today.

Likewise our sharp distinction between performing musician and listening audience, since many eighteenth-century concertgoers happily performed their favorite works at home, and upon occasion even wrote music themselves. Such was the case with **Count Unico van Wassenauer**, though the results were so uncommonly good that for many years his effortlessly imaginative concertos were ascribed to others. His *Concerti Armonici* first appeared anonymously in 1740, with a cryptic reference in their dedication to authorship by “an illustrious hand.” Various names were thrown at these concertos, including Handel’s and Pergolesi’s; the latter stuck enough for them to be included in his Complete Works. Recent musicological detective-work, however, has unearthed an annotated copy of the score in the van Wassenauer castle, complete with the Count’s own explanation of how they came to be written, and some self-critical commentary (the last movement of Concerto No.2 is dismissed as “trop uniforme”). These pieces are remarkable by any standard, both for their rich sonorities and for the wonderful variety of their scorings: van Wassenauer frequently writes for four independent violin parts, all of which participate in the musical discourse.

THE CONCERTO IN ENGLAND — GEMINIANI AND HANDEL

The craze for chamber music, particularly the concerto grosso, was shared by nobles on the other side of the channel. In London, the arrival of Arcangelo Corelli’s groundbreaking collection of concerti grossi (the first to establish the genre) caused at least one music party to sit down and read all twelve through without a break. When Corelli’s student **Francesco Geminiani** eventually found his way to London, he discovered that the mania for Corelli still continued even after the great violinist’s death. Geminiani, being an astute businessman as well as a devoted disciple of Corelli, the “Orpheus of the violin,” decided to make his first orchestral publication a transcription of Corelli’s solo sonatas into the form of concerti grossi, thus providing the English with yet another set of Corelli concerti. The last piece in Corelli’s collection is a lengthy meditation on the chord-changes known as *La Follia*, which had become one of the most popular

grounds for improvisation by the end of the seventeenth century. Geminiani respected Corelli enough to take him at his word, transcribing his variations almost entirely verbatim and limiting his own contribution to a careful and ingenious orchestration.

One of Geminiani's first professional acquaintances in London was **George Frideric Handel**, who accompanied Geminiani in his first court appearance. Handel himself, though immersed in the establishment of Italian opera in England, was no stranger to the concert halls. His "Grand Concertos in Seven Parts," written over the course of one month in 1739, were intended to make a lucrative splash in the large pool of music lovers and amateur performers of contemporary London society, and (like most of Handel's ventures) they hit the mark. These are among Handel's most spacious and imaginative works, with finely-considered movements succeeding each other like the well-proportioned chambers of a stately home. The third concerto of the collection, performed in this program, opens in a strikingly tragic mood, with a dramatic Adagio and a deliberately conservative fugue; the austere tone is relieved somewhat by the Vivaldian energy of the third movement Allegro. Only with the Polonaise is the seriousness of E minor finally supplanted by a rich G major, allowing the open strings of the violas and cellos to create an entirely new and intoxicating sonority.

VIVALDI'S *FOUR SEASONS*

One of the chief attractions for foreign visitors to Venice in the eighteenth century were the *ospedali*, institutions for orphaned girls, where young women were trained in what was, to Venetians, a most desirable skill: that of performing music well. Contemporary visitors remarked on this "transcendent music . . . there is nothing so diverting as the sight of a young and pretty nun in white habit, with a bunch of pomegranate blossoms over her ear conducting the orchestra and beating time with all the grace and precision imaginable." The best orchestra, by all accounts, was found at the Pietà, where **Antonio Vivaldi** led the orchestra in concertos which rapidly took Europe by storm. Among the most popular, even in his time, were the four concertos illustrating the seasons which open his Opus 8.

Now that *The Four Seasons* have become a staple of our lives, it is difficult for us to appreciate just how shocking they really are. Today we often think of Vivaldi as the inventor of a kind of mindless regularity, and we forget that this harmonic squareness was deliberately intended to throw the imagination and fantasy of the soloist into sharp relief. Vivaldi makes this very clear in the title he chose for his Opus 8: these concertos are a "Contest between Harmony and Invention," and in the case of *The Four Seasons*, the wildly inventive elements come close to exploding the form altogether.

The program to these outrageous concertos is spelled out in the set of sonnets which accompany the music. In these anonymous poems (by Vivaldi himself?)

continued on next page

nature is never entirely benign. **Spring** begins joyfully, with bird songs, but suddenly is interrupted by a shrieking storm; in the slow movement, the soloist is lulled to sleep by the rustling leaves and murmur of breezes in the violins, while the violas represent the faithful dog, barking "forte, con strappato." The concerto ends with rustic celebrations, which include the peasants' bagpipe. The "blazing sun" of **Summer** is so hot that the violins can barely play the drooping two notes which begin the concerto, an oppressive atmosphere broken only by sudden summer storms, which occupy the rest of the work. **Autumn** has produced so much wine that the solo violin gets raucously drunk; he sleeps it off in the slow movement, and is feeling well enough to go hunting in the last movement (here the solos describe the shots of the hunters and the increasing desperation of the prey). The set closes with a teeth-chatteringly cold depiction of **Winter**, where the only relief is found indoors by the fireside in the second movement—and even there the incessant rain of the pizzicato violins proves unrelenting. Outside again in the last movement, the soloist tries to negotiate the icy ground, only to slip and fall in the bitter winds. The poem concludes ruefully "this is winter, such are its delights."

—Robert Mealy

Robert Mealy is a professional violinist as well as program annotator. He is a member of the period-instrument ensemble Benefit Street, and has also played with the H&H orchestra.

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*The Grand Prize Winner will be announced at the
June 28 performance, after the second intermission.*

Other winners will be notified by mail.

You need not be present to win.

Proceeds from the H&H drawing are used to help defray the
costs of H&H's Education Program, serving over 6,000 students
in 47 Massachusetts schools.

The Four Seasons

Spring

Spring has arrived, and joyously the birds
Now welcome her return with festive song,
And streamlets, by soft airs caressed, are
 heard
To murmur sweetly as they course along.

Casting their inky mantle over heaven,
Thunderstorms, her chosen heralds, roar;
When they have died away to silence, then
The birds take up their charming songs once
 more.

And now, upon the flower-strewn grass
 subsiding,
With leafy branches rustling overhead,
The goatherd sleeps, his faithful dog beside
 him.

By festive sound of rustic bagpipes led,
Nymphs and shepherds dance beneath the
 shining
Canopy of spring with sprightly tread.

Summer

Beneath the blazing sun's relentless heat
Men and flocks are sweltering, pines are
 seared;
The cuckoo's voice is raised, and soon the
 sweet
Songs of the turtle dove and finch are heard.

Soft breezes stir the air, but the contentious
North wind sweeps them suddenly aside;
The weeping shepherd trembles at the
 menace
Of violent storm and what it may betide.

His limbs are now from restful ease
 unbound
By fear of lightning's flash and thunder's roar
And flies and bluebottles that buzz around.

Alas, right well has he read Nature's lore:
The heavens growl and flash and hail-stones
 pound
The ripened corn that proudly stood before.

Autumn

With song and dance the peasant celebrates
The harvest safely gathered in his barns;
Bacchus' flowing bowl intoxicates
And many a reveller sinks in Morpheus' arms.

The singing and the dancing die away
As cooling breezes fan the balmy air;
The summons of the season all obey:
To yield to sweet repose without a care.

At dawn the hunters, ready for the chase,
Emerge with horns and guns and dogs and
 cries;
The prey breaks cover, they pursue apace.

The din of guns and dogs now terrifies
The wounded brute, who for a little space
Tries wearily to flee but, harried, dies.

Winter

To shiver frozen mid the frosty snow
In unrelenting winds that bite and sting,
To stamp one's icy feet, run to and fro,
One's teeth for bitter chill a-chattering;

To muse contentedly beside the hearth
While those outside are drenched by
 pouring rain;
With cautious step to tread the icy path
And try to keep one's feet with might and
 main;

To turn abruptly, slip, crash to the ground
And, rising, hasten on across the ice
Until it cracks and splinters all around;

To hear the winds burst with ferocious might
Their prison gates and clash with martial
 sound —
This is winter, such are its delights.

— *Anonymous*



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